

Journeys of the Imagination: An Exhibition of World Maps and Atlases from the Collections of the Norman B. Leventhal Map Center at the Boston Public Library April 2006 through August 2006. Exhibition catalogue written and edited by Ronald E. Grim and Roni Pick. Boston: The Boston Public Library, 2006. ISBN: 0-89073-129-4. Pp. 115, illus. US \$35.00 (paper). (Available from Norman B. Leventhal Map Center, Boston Public Library, 700 Boylston Street, Boston, MA 02116, USA).

'To read a map is to venture off on a wonderful journey of exploration and discovery', Norman Leventhal remarked at the opening of the Map Center named in his honour at Boston Public Library. A collector and benefactor, Leventhal donated his notable map collection to the library and endowed the Center. Based on early, rare maps of Boston and New England, and augmented by charts of the New England coast and maps of the world, the collection is known to map enthusiasts and urban historians from the encyclopaedic 1999 volume, *Mapping Boston*, edited by Alex Krieger and David Cobb. In a foreword to that volume Leventhal outlined when, why and how he acquired his maps.

The Center combines the Leventhal collection with the cartographic holdings of the Boston Public Library, now numbering more than 200,000 historic maps and 5,000 atlases, establishing a new major resource for scholars in the history of cartography. The Center's director, Roni Pick, and veteran scholar and curator, Ronald E. Grim, have collaborated on the exhibition and catalogue that inaugurated the Center.

The generous oblong page size of the well-designed and printed catalogue helps to make the reproductions of the forty-seven medieval to contemporary world maps attractive and useful. In addition, the volume contains the informative exhibition labels and three learned and complementary essays, which make it a useful addition to the cartographical literature. In the first essay, 'Understanding Maps and the Stories They Tell', Grim guides the casual reader through the various kinds of information that maps can disclose. He explains the basic cartographical conventions of projection, orientation, scale, symbols and ornamentation. He also makes clear that a globe is the only graphic means of accurately representing the earth's surface, maintaining its size and shape, distances and directions.

Scholarly map collector Wesley A. Brown, in the second contribution, 'Early Printed Images of the World', reviews the first sixty years of European printed world maps. He begins with the diagrammatic woodcut T-O map printed in Augsburg in 1472 and discusses how the early images were influenced by concepts from Greek and Roman classical and Christian medieval times, as well as the period of European discoveries. He notes that his final map selection, the 1532 Münster/Holbein, showing angels presumably turning a crank at the north and south poles of the earth, is the first printed document to convey the Copernican heliocentric theory. Some elaboration would have been useful here for the non-specialist.

Susan Schulten's 'Richard Edes Harrison Reorients the World' relates how the impact of Harrison's unorthodox but effective use of perspective maps changed the way the world was viewed in the age of intercontinental and trans-polar aviation, and of world wars. These new journalistic maps, which began to appear in the late 1930s and 1940s, effectively enabled the viewer to picture, for example, the vulnerability of the east and west coasts of North America from vectors rarely employed previously by mapmakers.

Scholars of the history of cartography will be familiar with many of the early maps that are illustrated. One outstanding exception is the rare c.1618 world map by Franciscus Verhaer (Haraeus). With its unusual triptych format displaying the world on three gores, this seldom seen map is beautifully decorated and engraved. Plates for the later maps include novel thematic maps from Maury's whaling chart of 1851, the twentieth-century *International Map of the World*, maps by R. E. Harrison, a world cartogram and three contemporary maps that encourage new ways of viewing the world.

This excellent catalogue could have benefited in a few spots from more careful copy editing. On page 16, paragraph 2, '14th' and '15th' should have read, '15th' and '16th'; the reference to Figure 10 is to a 1472 printing, not the 1483 imprint illustrated; on page 21 the text refers to a 1532 edition but the illustration is of the 1555 printing; and on page 22 Holbein is misspelled. These do not detract materially from this fine production.

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Cartografia morale: geografia, persuasione, identità. By Giorgio Mangani. Modena: Franco Cosimo Panini, 2006. ISBN: 88-8290-818-6. Pp. 225, illus. Euros €25.00 (paper).

That maps are instruments of persuasion was demonstrated by Brian Harley almost two decades ago, and today the premise has become a common assumption. The persuasive power of maps, however, does not lie 'on their margins', on a surface to be scratched (or deconstructed) in order to 'unveil' hidden subliminal messages. Instead, it lies in the very syntax of maps.

Moving away from deconstruction to compositional rhetoric and from the power-knowledge trope to morality, Giorgio Mangani, in his *Cartografia morale*, offers a totally innovative approach to the history of cartography. For the author, maps are visual artefacts that are able to capture the attention of the observer and through their compositional rhetoric, imprint in memory a series of icon-events (or *loci*) connected to the locations depicted. Rather than analytical practices, Mangani argues, geography and cartography (even though he does not always make clear the difference between the two) were originally encyclopaedic systems for information storage and memorization. As he convincingly shows, the legacy of mapping to *ars memoriae* is long standing, going back to Classical antiquity and enduring, in different forms, at least until the seventeenth century.

In the first part of the book Mangani takes the reader on a compelling (even though not always straightforward) journey through ancient libraries, memory theatres and gardens, medieval *mandalae* and ritual topographies, Renaissance crystal spheres and talismans. He then shows the historical connection between mnemonics, topics and cartography.

The interaction between cartography and other forms of cultural production has increasingly attracted interdisciplinary interest (see, for instance, art historian Francesca Fiorani's recent work on Ignazio Danti). While Mangani draws mainly on widely researched cartographic examples, like the Hereford *Mappa Mundi* and Abraham Ortelius's *Theatrum Orbis Terrarum*, and on well-known cartographic curiosities, such as the maps contained in the Helmstedt *Itinerarium Sacrae Scripturae*, the book is more ambitious in that he locates them within a larger interpretative framework, showing not only the cultural continuity between the map and its specific milieu of production, but also more profound diachronic continuities in the persuasive nature

of maps as mnemonic and moral devices. Through the medieval cult of visual (and mental) images, which originated in ancient Greece and was inherited by Renaissance humanists, maps informed the observer 'of distant places and happenings, as if they were letters or telescopes. At the same time, once imprinted on memory, they were able to start a reflective process, a mental voyage, which constituted the instrument through which information, having penetrated into the heart, impacted behaviour'. Recording ancient, often mythical *loci*, maps were thus also windows and moral projects on the future.

The ability of maps to act as moral projects is discussed more specifically in the second part of the book, even though the structural divide between the two sections is not made particularly clear. Here Mangani traces back to *camerae pictae*, books of hours, and urban views the foundations of a pictorial landscape tradition central to the formation of modern individual consciousness and regional and national identities.

A mnemonic-contemplative function similar to that of the landscapes used in illuminated books of hours as aids to prayer can be detected in Renaissance world maps and atlases. Works like Ortelius's *Theatrum* promoted the *harmonia mundi* longed for by their authors; thanks to their emblematic character, the maps in the atlas were able to persuade their observers of the unity of mankind, influencing their personality, exercising a moral function analogous to that of the theatre. But, like travel accounts and their sequential visualization of *loci*, atlases made their viewers also aware of topical specificities, helping the construction of local and national identities. Christopher Saxton's *Atlas of England and Wales* (1579), for example, represented England as a system of *loci* connected to their respective coats of arms, and yet forming a coherent territorial 'body politic' assimilated to the body of the Queen.

With cartography's new scientific ambitions, the old geographic-meditative paradigm was destined to be relegated to the realm of cartographical curiosities and geography for children, as happened in the eighteenth century. It nevertheless left a lasting inheritance, Mangani argues; for its narrative power to organize and memorize information (and persuade) endured through the Baconian experimental essay, itself consciously building on cartographical logic.

Cartografia morale will certainly appeal to a broad interdisciplinary audience of historians of cartography, historical and cultural geographers, science and art historians and many others interested in learning more about maps and their rhetorical power. If the book has a limitation, that is its reliance on secondary sources, which make the retrieval of original citations (especially from Classical authors) a process other than immediate. Furthermore, given the wide dependence on visual examples and their crucial importance in the book's arguments, it would have been helpful to have had more than the eighteen illustrations grouped in the middle of the volume (a position itself disruptive of the narrative flow). The book nevertheless remains a scholarly contribution of crucial importance.

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Nolli, Vasi, Piranesi. Immagine di Roma Antica e Moderna. Edited by Mario Bevilacqua. Rome: Artemide Edizioni, 2004. ISBN: 88-7575-021-1. Pp. 118, illus. Euros €30 (paper).

Over the past several years, there has been a marked awakening of scholarly interest in the politics and culture

of eighteenth-century Italy, a period once coined 'Italy's forgotten century'. Most notably, a number of grand exhibitions have highlighted the prodigious artistic activity of the period, drawing attention anew to the painting, sculpture and decorative arts in the Age of Enlightenment. These exhibitions have occasioned a reassessment of Italian art and have made evident the socio-economic preconditions for its efflorescence: the cosmopolitanism of Italy during that period, when the peninsula represented the final destination on the Grand Tour.

The market for Italian art generated by the Grand Tour led to not only the sheer profusion but also the diversification of art objects, as artists responded to the growing demand for souvenirs, both precious and modest, of Italy's cultural landscape. If the Grand Tour bolstered the market for portraiture in situ, for instance, then it especially did so for the art of print making, which proffered reproductions of the famed sites in lavishly bound thematic books and in individual prints. Eager to acquire images of the places visited, Grand Tourists sought out prints of Italian centres, such as Rome, which customarily marked the culmination of a Grand Tour.

The thirst for prints of the city and sites of Rome thus increased demand for pictorial genres such as urban cartography and topography significantly. Consequently, the cosmopolitanism of Italy in the age of the Grand Tour made financially viable Roman innovation in cartography and topography, wherein local patrons, scientists and artists channelled unprecedented means, knowledge, energy and originality.

The great innovation of urban cartography and topography achieved in eighteenth-century Rome is the subject of the exhibition catalogue edited by Mario Bevilacqua, a noted scholar of Italian cartography. Organized for the Italian Istituto Nazionale per la Grafica-Calcofrafia located in the historic Trevi Palace of Rome, the exhibition itself most prominently featured the monumental *Nuova Pianta di Roma* (1748) by the cartographer Giambattista Nolli, along with numerous prints of Rome executed by his primary collaborators on the map, the artist-engravers Giuseppe Vasi and Giovanni Battista Piranesi.

Beyond the usual smattering of visual material serving to contextualize its protagonists, the exhibition also presented a number of early modern scientific instruments employed by cartographers in the field, including a Praetorian Table, the instrument that served not only Nolli but also Giovanni Carafa, the author of the *Mappa topografica della città di Napoli e de suoi contorni* (1775), also on view. Likewise, the catalogue reproduces both Nolli's monumental and small-format maps of Rome as well as his re-issue of Leonardo Bufalini's plan (1551). Throughout the catalogue are reproductions of select prints from Vasi's and Piranesi's volumes of now iconic Roman views. Included are Vasi's prospective plan of Rome as seen from the Gianicolo Hill (1756) and Piranesi's fantastic ichnographic plan of the ancient Campus Martius (1762).

Among the contributors to the exhibition catalogue are a number of leading scholars in the fields of eighteenth-century Italian cartography and art history, who here restate with clarity and brevity findings that they and their colleagues have made in their respective fields of interest. Thus, this catalogue will serve as an excellent introduction to images of eighteenth-century Rome, both cartographic and artistic, for students of cartography, art history and, more generally, early modern Italy. The contributors all emphasize the modernity of scientific and artistic enterprise in Rome, enterprise that equally made the present and the past the subject of its investigations.